R E P O R T R E S U M E S

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ONE DAY, ONE TIME, ONE PLACE, A UNIT ON EMPHASIS. IT'S ALL IN KNOWING HOW, A UNIT ON PROCESS. RHETORIC CURRICULUM III, TEACHER VERSION.

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WRITINGS OF MARK TWAIN AND CHARLES DICKENS WERE REFERRED TO IN THIS TEACHER'S GUIDE IN RHETORIC AS EXAMPLES FOR REVIEWING CONCEPTS IN WRITING. IN THE FIRST PART, QUESTIONS FOLLOWED EACH EXAMPLE TO LEAD THE STUDENT TO THE CONVICTION THAT EACH WRITER WRITES FROM WHAT HE KNOWS, AND TO SUGGEST A NUMBER OF WAYS IN WHICH AN AUTHOR MAY ARRANGE HIS MATERIAL AND CHOOSE HIS WORDS TO ACHIEVE HIS PURPOSE OF COMMUNICATION WITH THE READER. IN THE SECOND PART, THE EMPHASIS WAS ON EXPOSITORY WRITING AND SPEAKING, HAVING THE STUDENT COMBINE DESCRIPTION WITH TIME-ORDER PATTERNS TO DESCRIBE A PROCESS. THE PURPOSE OF EACH QUESTION UNIT WAS OUTLINED, AND ANALYSIS METHODS AND SUGGESTIONS FOR POSSIBLE DIRECTION OF DISCUSSION WERE INCORPORATED. THE STUDENT VERSION IS ED 010 803. RELATED REPORTS ARE ED 010 129 THROUGH ED 010 160 AND ED 010 803 THROUGH ED 010 832. (FM)

OREGON CURRICULUM STUDY CENTER

ONE DAY, ONE TIME, ONE PLACE,
(A Unit on Emphasis).

IT'S ALL IN KNOWING HOW,
(A Unit on Process).

Rhetoric Curriculum III,
Teacher Version.

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OREGON CURRICULUM STUDY CENTER

ONE DAY, ONE TIME, ONE PLACE

Principles of Emphasis and Priority

Rhetoric Curriculum III

Teacher Version

PURPOSE OF THE UNIT

The ninth grade student is beginning to discover that the world is bigger than he thought. He enlarges his circle of acquaintances as he makes new friends in his classes; he also enlarges his circle of ideas as he studies a wider range of subjects. He deepens his understanding of his own experience, but he must also learn to understand other people's experience, and as he expresses his ideas he moves from simply reporting his observations to interpreting them and recognizing their significance. He will need more sophisticated language skills to cope with more challenging intellectual experience and to find his place in a world that makes greater demands on him. As he comes to understand and express increasingly complex ideas, he may profit from reminding himself of the principles and skills he has already learned.

The purpose of this unit is to review concepts introduced in the seventh and eighth grade years and to present new principles of emphasis and priority. The ninth grader has seen that his own experience is his chief reservoir of ideas, and he has sharpened his observations of events and objects. He already knows that he writes and speaks with a specific purpose, and that he expresses attitudes in his communication of ideas. He is now ready to examine the relative importance of his ideas and to find ways to make the significant points stand out clearly. As in the literature units, he will be working with somewhat longer selections, for he should now be able to follow more fully developed patterns.

In order to provide a central focus, models with a similar subject have been used in this unit. The subject matter also furnishes writing assignments that can grow naturally out of the study of the models Carson City and Venice as seen by Mark Twain; Frankfort, Kentucky, through the eyes of a modern traveler; London as depicted by Charles Dickens--these are the subjects. The selections that describe them are not models in the sense that the student is expected to imitate the style or structure; but by analyzing these models and by studying the ways in which each author achieves his purpose, the student should be able to learn some methods of giving emphasis to the ideas he is trying to develop in his own writing.

The questions that follow each model are intended first to lead the student to strengthen his conviction that each writer writes from what he knows, and second to suggest a number of ways in which an author may arrange his material and choose his words so that he achieves his purpose with the reader.

Lesson 1

Before he discusses principles and skills, the student is given an opportunity to put the abilities he has already developed to immediate use. He is asked to visualize and describe a situation, either real or imagined. This assignment will remind him of the need for clear details and of the possibilities in chronological development.

The class may benefit from hearing papers read aloud to see whether the writer has created the event sharply enough for readers to follow it and receive the impression the writer intended to give.

Lesson 2

In this lesson the attention of the student is directed not to an event but to a scene in which events might occur. He first selects an outdoor scene that has impressed him, lists all the details he can think of, and notes any attitudes he had had toward the place. Before he writes about the scene he examines several models to see how writers have developed the kind of description he will later write.

The first selection he reads is Mark Twain's description of Carson City, Nevada.

QUESTIONS FOR DISCUSSION

1. This account of Twain's new home is really divided into four parts. What are they? -- The first three paragraphs describe the approach to Carson City; paragraph four is about Carson City itself; paragraphs five, six, and seven give an account of the shooting; the last two paragraphs are about the Washoe wind.

2. From whose point of view do we view this region? What pronouns are the clues to this point of view? -- The entire account is from the author's point of view. The pronouns are consistently we and our.

3. In paragraph 2 what two features of the area around Carson City is Mark Twain stressing? -- The emphasis is on desert and dust; all the details create a picture of desolation, and dust is mentioned again and again in the description.

4. There is one feature of the landscape which Mark Twain mentions in paragraphs 2 and 3 but does not develop in much detail. What is it? Can you guess why he doesn't devote more space to this feature of the landscape? -- In the first sentence and the last sentence of these paragraphs Twain mentions the mountains that wall in the desert, but he was dealing with earthly, immediate matters from which the mountains seemed far removed. As he put it, ". . . Their summits seemed lifted clear out of companionship and consciousness of earthly things." The mountains are only background.

5. Using Twain's material, draw a rough sketch of Carson City as it would look from above. If you wanted to paint a watercolor of Carson City and the surrounding country, what colors would you use? -- The sketch of Carson City would need to show the square in the center of the city, and the liberty pole, the main street of "four or five blocks" of little houses "packed close together, side by side." The square or "plaza" is "opposite the stores," and on two other sides are "stores, offices, and stables." The rest of the town is "pretty scattering." For a watercolor, the artist would have to select his position in the town--in the plaza, facing the stores and the wide space for camping or auctions; or perhaps at a corner of the plaza or on the main street facing a row of the "hardly high enough" houses. The colors Twain mentions are white and gray--white houses, snow-capped mountains, and gray dust. Other colors or shades the artist would have to imagine, and all he knows about the houses is their height and close position to each other. He would have to decide what stores and offices might be in such a town.

6. Be prepared to state briefly the event Mark Twain is discussing in paragraphs 5, 6, and 7. What two words in the first sentence of paragraph 7 are used in an unusual sense? How has the author made the event seem to be an ordinary everyday occurrence? How might another writer, a woman, for instance, or Edgar Allen Poe, have described the same event? -- Twain's unusual use of rebuke and explain sets the tone for the laconic account of the shooting. The suggestion that such an event is ordinary is also carried in other understated words--polite nod, and picturesque to describe the horse when blood is running down his sides. The actions of the men after the shooting are casual also; no crowd gathers, and each man resumes the action he was engaged in before. Finally, the last blunt statement, "I never saw Harris shoot a man after that but it recalled to mind that first day in Carson City," makes clear that this was not an isolated incident. The class may en-

joy speculating about other points of view different people might take toward the incident. They should be able to discuss the kind of atmosphere Poe would give it, and the horrified reaction a woman might have.

7. If you were an artist illustrating Twain's book, you might choose to draw the daily "Washoe Zephyr" as Twain describes it in paragraph 8. What items would you include in your drawing? How would you know where to place them in your illustration? What people might you sketch on the streets of Carson City? How would they be dressed? Other paragraphs in the selection may give you suggestions. Such phrases as "in the remote heavens," "a shade lower," and "lower still" are clues to the position of the items sailing in the wind--For each of the seven levels Twain provides a list of objects or people. The only item that may be difficult for students to visualize is the buffalo robe. This was the hide of a buffalo, tanned for use as a wrap or sleeping cover. Such robes were much used by Indians and became popular after the trappers and traders began to send furs back to cities.

8. In this account Twain uses both exaggeration and understatement. What parts of the report does he develop by each of these methods.? In each case, why did he choose the method?--Twain chose understatement in describing the shooting and exaggeration in describing the Washoe wind (though "Zephyr" is understatement), because these methods admirably suited his purposes and probably because he couldn't help himself--this is Twain. To make the wind seem important, one would almost have to "blow it up." Even though the reader knows that the wind was not <u>that</u> bad, the exaggerated items it is supposed to have blown into the remote heavens help to suggest that it actually was a strong wind. The shooting, on the other hand, is a startling event made even more significant by the contrast of understatement.

9. If another passenger on the coach had also chosen to write about the trip, what if any of the materials Twain discusses do you think he would have used? Would you expect that another writer's account would be the same as Twain's? Why or why not?--Another writer probably would have used the shooting and the wind, possibly would have mentioned the dust; but he might have used none of these. If he were a geologist, for example, he might have talked more about the mountains and the contour of the country; if he were specially interested in botany he might have centered his description on the desert country--and the sage brush. Some writers might dwell on the discomforts of the trip and the ugliness of a small desert town. Since writers are individuals with differing experiences

and attitudes, another writer's account would certainly have been different from Twain's.

10. Look again at the four parts of the story. Does any one of the four parts seem less significant than the rest? Why? -- The passage dealing with Carson City is less outstanding, necessary only because it serves as a background for the other material. Its position (second of four parts) and its factual treatment place the description lower on the scale of interest and intensity. The wind becomes the most important characteristic of Carson City: the amount of space allotted to it, the use of exaggeration, and its emphatic position all combine to make its importance clear to the reader.

Lesson 3

The second model is a selection from Philip Hamburger's "Notes for a Gazetteer" in which the author describes Frankfort, Kentucky.

QUESTIONS FOR DISCUSSION

1. What point is the author making about Frankfort, Kentucky? Try to state it in one sentence. -- The statements may vary, but the essential idea is that at the beginning of dusk (late afternoon), Frankfort becomes silent, and around nine it is folded up. Another wording might be that there is very little to do in Frankfort after four o'clock, nothing to do after nine. Any statement that expresses the main idea is acceptable, but the time elements are important.

2. What phrase does the author use as a synonym for "spend some time"? Why do you think he uses this particular phrase? -- The author uses the familiar phrase, "kill time." Its connotations are especially important because he wants to "get rid" of time; time is a burden when there is nothing to fill it. The connotations would have been different if he had used another common phrase -- "spend time." The phrase he does use suits his purpose better.

3. List several ways in which a visitor to Frankfort may spend his evening hours. -- The author mentions walking to the Capitol, riding the elevator, lingering over dinner, then the alternatives for the evening: watching TV in the lobby, walking to the stores, going to a movie.

4. What activity does the author consider the most effective time-consumer? Besides saying so, how else does the author give prominence to this activity? -- He devotes more space to "riding the elevator" than to any other activity, repeats it more frequently throughout the description--four times--and mentions it in his last sentence.

Lesson 5

The next selections, from Dicken's Great Expectations and Oliver Twist, gives the student a picture of the London slums of the 19th Century. Both passages describe small areas and create a striking effect of poverty and ugliness.

QUESTIONS FOR DISCUSSION

Great Expectations

1. What is the author's purpose in this passage? State it in one sentence. Try to find an adjective used by Dickens to characterize the whole scene. If you find it, use it in your sentence. -- The author uses details of dilapidation and decay which he seems to summarize in the repeated adjective dismal. He creates a dismal scene of the sad little square with its decaying houses. The sentences students write may vary in form. Most of the students are likely to use the adjective dismal, though some may choose dilapidated or melancholy.

2. Besides the sense of sight, to what other senses does Dickens appeal? Here, again, the repetition of one word heightens the impression the author wishes to achieve. Can you find this word? -- In all the details of rot Dickens is, of course, appealing to the sense of smell.

3. What other choices of words in this selection do you consider especially good for the author's purpose? List them. -- Most students will notice such phrases as "dilapidated blind and curtain," "crippled flower-pot," and so on.

Oliver Twist

1. What is the author's purpose in this selection? -- Dickens creates a sordid, mierable scene, a place too wretched and dirty for humans

to live in if they could possibly live anywhere else.

2. List the details of the scene which help the author achieve his purpose. -- It might be difficult for students to visualize a scene so poverty-stricken as this. "Old" buildings in America are not as old and crumbling as these structures in the England of Dicken's time. The details will help the students imagine the dirt and decay. Words like squalid, crazy dens, stagnant, and filthy should give them some idea, but they will need to see that the shops are not only gone but mouldering away, and the beams of wood are actually necessary to hold the buildings up. The putrefying rats are a final detail of wretchedness and filth.

3. Your picture of this street will be incomplete if you do not understand the meaning of one word in the sentence just before the last. Find the word, look it up in the dictionary, and determine the meaning intended here. -- The word is kennel, and does not here mean the kind of kennel in which dogs are carefully cared for when their owners are on vacation. It means here the open sewer in the street which, when filled with water, carried off the street wastes.

4. What living creatures are there in the scene? -- A few people, who "skulk along," doubled over, and rats,. Some of the people are "houseless wretches."

5. How does the last sentence serve to emphasize the point the author is making? Why do you think that Dickens saved this statement until last? -- Rats seem to survive under most conditions, but here they too seem to have succumbed to the wretched environment. Rats can find food when most other creatures could not, and the horror of the people's starvation is shown in the emphatic final word -- famine. Because this fact is a "last word" of sorts, it is appropriately placed last.

6. What support does the author give to the statement that the houses were "tenanted by people of the poorest class"? -- The details of the "neglected look" of the houses support the statement: the beams holding them up, the "mouldering" shop-fronts, the rough boards wrenched away to make openings. The people, too, are unable to find houses and have to live in abandoned buildings; they are not even able to stand up straight or walk briskly.

7. Why did the author write that the "crazy dens appeared to have been selected"? instead of writing "but even these crazy dens had been selected"? -- Dickens wrote appeared because that is all the observer could in honesty say. He had no way of knowing certainly that the "dens" had been selected; to make that statement he would have needed direct evidence from the people who did the selecting.

Lesson 6

The last model for study is Mark Twain's description of Venice in Innocents Abroad. It takes the student into a more complex kind of description because Twain is presenting two contrasting attitudes-- the romantic picture of the city that is believable only at night and the ugly reality that is inescapable in daylight.

QUESTIONS FOR DISCUSSION

1. What were the writer's first impressions of Venice? What assumptions had he made that accounted for this reaction? How had he formed his ideas of what Venice would be like? -- Like many other people who form their concepts of the world through books, Mark Twain evidently had definite mental pictures of the Venice he expected to see. The reality of what he saw when he arrived was not at all like his mental picture. He expected romance and found disillusionment.

2. What word signals does the writer use to let his readers know his first response to the gondola and the gondolier? -- The words hearse; inky, rusty old canoe; mangy, bare-footed gutter-snipe; dismal ditch show his first reaction.

3. Does the structure of some of the sentences help to convey the writer's attitude? -- By reading aloud the several exclamatory sentences beginning with "And this was the storied gondola of Venice!" the student should be able to note the tone of disillusionment which permeates the first paragraph.

4. At what point in the narrative does the writer's attitude begin to change? What influence seems to bring about this change? -- The following sentence in paragraph 3 answers the question: "In a few minutes we swept gracefully out into the Grand Canal, and under the mellow moonlight the Venice of poetry and romance stood revealed."

5. At what point in the narrative does it seem that the author has made a complete reversal in attitude? What incident signifies this complete change? -- In the second paragraph Twain threatens to throw the gondolier overboard if he doesn't stop singing. A complete reversal of this feeling occurs at the height of the festival when, under the spell of the moonlight, Twain himself breaks into song and the gondolier threatens to jump overboard.

6. What means does the author employ to prepare his readers for his change of attitude? What are the details? Does the author proceed from specific to general or from general to specific in leading his readers to understand how he fell under the spell of moonlit Venice? -- As the general outlines of Venice by moonlight fall into place, Twain fills them in, moving from the general to the specific, from large areas of the Grand Canal alive with lighted gondolas, down to a detailed description of a supper party aboard one of the craft. The details lead the reader to feel the enchantment of the city and to understand how reality and dreams become reconciled in the mind of the author.

7. What do you sense of the writer's attitude toward daytime Venice? Does he seem as disillusioned as he was upon the evening of his arrival? If you sense a change, can you understand how it has come about? -- The enchantment of the evening seems to linger in the way the author views the city the next day. It has now become "a funny old city," the natural object of a tourist's interest.

8. How do the author's own life experiences in the past now influence the way in which he looks at daytime Venice? -- As he begins to feel more at home, the waters of Venice lapping against the doorsteps remind him of his own Mississippi River country.

9. Where did the Venice that the author had expected to see exist? Was that Venice still there? Be able to explain your conclusions. -- The Venice the author expected to see existed in his own mind. This idea of Venice has been qualified somewhat by the author's visit to the city. By the light of the moon, however, the old fanciful concepts reappear in his mind.

10. We do not usually think of the sun as treacherous. Why did the writer use the word in the final paragraph? In the same paragraph he calls the moon charitable. How does the choice of these two words help to reveal the author's feeling at the end of his stay in Venice? -- The choice of words here probably reflects the author's

feeling at the end of his stay in Venice? -- The choice of words here probably reflects the author's reluctance to surrender another of his cherished dreams. The sun cheats him. Fortunately the moon still appears at intervals to soften the harsh edges of existence.

11. How much space does the author give to the delights of Venice? How much space to its disappointments? On what note does he end his essay? (Pleasure, or disappointment?) -- Asi de from the disillusionment noticed at the outset, most of the essay is devoted to the pleasures and beauties of the city. At the end of the essay, the emphasis is once more on the pleasurable aspects.

Exercises

1. In comparing the rewritten paragraph to the Twain original, the students should recognize:
   a. That "light"of day loses the force and meaning of "glare." "Light" is a commending word.

   b. That the use of "it is only then" in the rewritten paragraph belittles the detail which Twain uses to such advantage in his.

   c. That changing Twain's "charitable moonlight" to "deceiving moonlight" influences the reader's point of view toward the scene as does the word "creeping."

   d. That reversing the positions of the last two sentences (as well as changing the wording) changes the whole effect of the last paragraph, and, in truth, destroys the conclusion toward which Twain was building in his essay. It leaves the reader with the ugly reality of daytime Venice.

Exercises 3, 4, and 5 are intended to induce the student to think about the essay sufficiently to write something definite about it.

WRITING ASSIGNMENT

The directions to the student for preparing to write lead him to consider his attitude toward the place he is to describe, the specific conditions in which he remembers it, and the reason for its significance to him. He should be able to work independently with the written suggestions. When he has made his first draft, the class may profitably

discuss the ways the authors of these selections have made the significant idea stand out. These ways the class should be able to identify:

1. They gave more space to the ideas they wished to emphasize.

2. They put the ideas they wished to stress in emphatic positions (first, last).

3. They made a contrast between two impressions.

4. They selected words carefully to convey their personal attitudes toward their subjects.

Before the final copy of the paper is turned in, the student should have time to proofread for spelling and mechanical details.

OREGON CURRICULUM STUDY CENTER

IT'S ALL IN KNOWING HOW: THE PROCESS

Rhetoric Curriculum III

Teacher Version

IT'S ALL IN KNOWING HOW!

Teacher Version

PURPOSE OF THE UNIT

The first unit of this year's work helped students to recognize ways of making a significant idea emerge clearly in writing or speaking. The materials were chiefly descriptive. This unit moves to expository writing and speaking in which the student combines description with time-order patterns to describe a process. It picks up the concepts of narrative explored in the seventh and eighth grade materials, this time for the purpose of explaining. The last lesson adds the concept of judgment, or opinion, as it affects the purpose in explaining a process. In each lesson, the student can be reminded of the principles set forth in the first unit for emphasizing significant ideas.

The models in this unit form the basis for teaching some of the elements of process writing, as well as provide an opportunity for pointing out features of substance structure, and style. Six assignments are suggested as an outgrowth of this study: one in speech and six in writing. Class discussions, which should be a part of the study of each model, will provide additional practice in speaking. Analysis of the simplest models may be done in class, but the questions following some of the models might better be assigned for home study before the class discussion. The questions following the first model, particularly, can be more effectively used in class after outside preparation. Class discussion may be sufficient for many of the models; however, the questions and exercises relating to the Durrell account of the penguins have values which the students will probably best realize through individual study. It may be wise to require this particular assignment in writing, followed of course by the discussion in class. Question 5 following the selection from "Life with Father" could probably be handled in the same manner. These suggestions are tentative; the discretion of the teacher should determine the best way of using the materials.

Throughout the questions following the models, <u>purpose</u> has been consistently stressed. What must be made very clear in class discussions is the relationship of purpose to the author's choice of a point of view. If the purpose is to relate how "I" or "we" did something, the first person is likely to be the most natural point of view to adopt for the account. If the purpose is to explain a process so that someone else may carry out the instructions, the second person would be the normal choice. Finally, if the purpose is to report, the third person may be used, especially in writing.

The answers to the study questions present no problem to the teacher except in the matter of the time it takes to find answers in the text. Where the answer would be obvious from a cursory reading, no answer is given in the Teacher Version. Where several answers are acceptable, these are indicated so that the teacher may be immediately aware of the various possibilities. Where finding the answer requires a close examination of the text, this answer, too, is provided, again with the purpose of conserving the teacher's time.

Lesson 1

It Was This Way

As the model to launch a unit on process writing, the selection on archeology was chosen for a number of reasons. First, the subject matter is interesting. Second, the structure is well defined without being too rigid. Third, the elements of purpose, problem, plan, materials, method, and result are all easily recognized. And finally, the process is described within the framework of a first person narrative, a kind of writing with which the students are already familiar and which they can use again in the assignment based on this model.

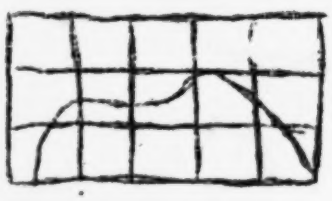
COMMENTS ON THE QUESTIONS FOR STUDY

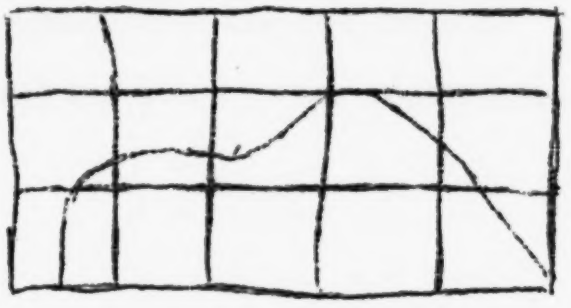
1. What was the purpose of the expedition?--The purpose is clearly defined in paragraphs 5, 6, and 7. The three paragraphs make perfectly clear that the total purpose was to work in such a way that the ship and cargo could be completely and exactly reproduced on paper for the ultimate purpose of speculating about the past.

2. What problem did the expedition have to solve in order to achieve its purpose?--If the students have completely understood the purpose of the expedition, they should see that the main problem was to devise a method for the exact mapping of the sunken ship. The members of the expedition were of course aware of the problem and had made some advance preparation toward its solution when they had learned to dive and to work under water. That the trained staff was the expeditions's chief resource is well summarized in the sentence "It was a staff that any land excavation project would be proud to have." Local resources included the tinsmiths and blacksmiths as well as the materials the se artisans used.

3. What is a grid? Why was it necessary to use grids (and a framework to hold them) in order to achieve the purpose of the expedition?--Explaining how geographers use grids in mapping any part of the earth's surface might be useful in helping students understand the use of a grid in drawing objects to scale.

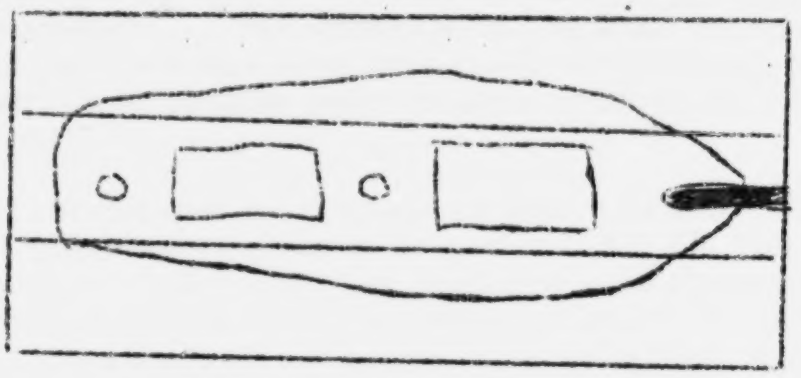
A grid is a system of parallel lines that resembles a gridiron. If a grid is drawn over a map, one can mo e easily reproduce on a larger or smaller scale; Each rectangle will be drawn in the same proportions; the lines of the map can then be reproduced in accurate proportion by reference to the lines of the grid. These diagrams may clarify the point:

A 

B 

C

It is easier to reproduce the line in A with the help of a grid, as in B, where each segment of the line can be drawn in reference to the rectangle it lies in, than it is to try to reproduce the line freehand, as in C. The archeologists here applied the method to mapping the ship, showing its size and shape, and the position of objects on it. Wire grids in frames were placed over the ship and drawings were made of each section on a smaller scale:



The grid made it possible for these archeologists to draw the ship (and later to photograph it) section by section. When these sections were fitted together to form the whole, it then became possible to make a scale drawing to any desired size. The grid was essential to achieve the exactness necessary to their purpose.

4. Find the sentence summarizing the first successful step toward the solution of the problem. -- The sentence is "The finished product was perfect." Some students may point to "Early in the season, Bill had shown us elaborate professional plans. . . ." They may argue that this is a first step in solving the problem since it represents a plan. However, since Bill had to abandon his elaborate plans in favor of a simple drawing in the sand, one cannot say that his first plans marked any significant <u>progress</u> toward the solution.

5. Why was the first method of mapping the site not entirely satisfactory? -- The depth of the site limited the amount of time a diver could work at his sketching. The work was going too slowly.

6. Find the sentence used as a bridge (transition) between the first mapping activities and the building of the new device. -- The sentence is "But eventually we devised a better mapping method, and for two weeks nearly 15 divers concentrated on building our most advanced and useful device." The words "but" and "better" both signal to the reader that a new idea is being introduced. Some students may notice one and some the other. Here is an opportunity to mention that a sentence may often start with a conjunction of this kind when the author is using it for a specific purpose--as he is doing here. The second half of the sentence points to the detailed descussion of the new device.

7. What words signal the steps in the construction of the new device? --

"First. . ."

"To accommodate to the slope. . ."

"Then. . ."

8. What did the new device make possible? -- It made possible the mounting of movable cameras to photograph the various sections of the grid-covered ship. The sentence that ties the new device to the purpose stated in the earlier paragraph is "We could plot planks and nail holes exactly to the centimeter." This sentence in the final paragraph informs the reader that the purpose has been achieved, the purpose previously stated, "to recreate a Byzantine ship on paper--much of it plank by plank and nail by nail."

9. What is accomplished by the last sentence besides stating that the new method of mapping was superior to the old? Do you think it might have been just as well to end the sentence with the word eliminated? -- The last sentence makes a well-rounded conclusion in that it states the significance of the achievement in terms of progress made in the techniques of underwater archeology.

10. Now read again the first three paragraphs. How does the author use the discomfort of the group huddled behind the engines as a means of leading the reader into the main subject? -- The discomfort of the people on the barge is due to the cold wind, not only cold, but constant and strong. The wind also affects the barge, anchored near a dangerous reef. The reef and the wind, in a centuries-old alliance, have combined to wreck many an ancient ship. The knowledge of this fact has brought the author, an archeologist, to the site.

ASSIGNMENT FOR WRITING

As stated in the introduction to Lesson 1, the purpose of this assignment is to give the students an opportunity to put into practice the principles of process writing within the framework of a first person narrative. The assignment is based on the kind of experience that most students have had. In carrying out the assignment, students will probably make use of the structure of the model they have just studied.

Lesson 2

Easy Say, Easy Do

Students have now had an opportunity to observe the elements in process writing and have written their own accounts of processes that they themselves have used to achieve various ends. This lesson is based on three simple models that illustrate the style used when a writer wants to tell his reader exactly how to carry out a process. Students should be able to see that even in the very simple processes the same elements are important: purpose, materials, method, and result.

Training a Puppy

COMMENTS ON QUESTIONS FOR STUDY

1. How soon should a person begin to train his puppy to the lead? --Some students will say that a person should begin to train a puppy to the lead two or three days after he becomes a member of the household. Others may say that the training should begin the moment the puppy joins the family because, in their judgment, learning to wear a small leather collar is the first step in the process of training to the lead. Both answers should be accepted.

2. What preliminary training should precede the dog's introduction to the lead? -- Students who did not include learning to wear a collar as part of the process of training a puppy to the lead will probably wish to classify it as preliminary training.

Making Slip

COMMENTS ON QUESTIONS FOR STUDY

3. What are the steps in the process of making slip? -- One student might be asked to write the steps in the process on the board as the others list them for him. This will enable the class to see the importance of including all the steps and of arranging them in logical order.

4. Given the necessary equipment and materials, do you think you could make slip? Why or why not? -- The emphasis here should be on whether the explanation is adequate, not on the student's individual ability to make slip.

A Secret Code

COMMENTS ON QUESTIONS FOR STUDY

The instructions concerning the use of Pig Latin are so simple and easy to follow that the answers should present no difficulty to the students.

Paper Original

COMMENTS ON EXERCISE

The rewritten paragraphs using the second person will probably read very much like the following:

> Do not expect that when you try to make paper from papyrus for writing purposes it will be an easy process. First, remove the pith from the inside of the stalk. Then cut it into strips as thin and as wide as possible. Next, place these strips into rows very close together. Now cover the strips with paste made from flour and boiling water and then overlay these with a layer of strips running the opposite way. Beat the two layers of pulp gently until you have a thin sheet; dry this in the sun, and finally polish it by burnishing with an agate or a smooth shell.

Note: Students may find it difficult to make the shift to second person in the very first sentence. They may not begin to make the change until the second sentence. You may decide to start them on this exercise by giving them the first sentence rewritten, or you may wish to help those who recognize this sentence as a special problem.

COMMENTS ON "WHAT HAVE YOU LEARNED?"

1. Because the passage on training a puppy is taken from a book, it seems to begin rather abruptly. If you were presenting this material would you preface it with any comments? -- The students should see that the first two sentences in the introduction to the selection on training a puppy might be used by a writer to lead into the material on training the animal, assuming of course that he would make the necessary bridge between these statements and the explanation of the process. In the first discussion of the material on Pig Latin, the students have had an opportunity to note that the first paragraph serves to introduce the subject. They should also be able to see that the first paragraph in the selection on papyrus achieves the same purpose, calling the attention of the reader to the papyrus plant, briefly defining it, and listing its many uses before launching into the account of how paper is produced.

2. In which selections do you notice the necessity for a definition of

terms? What are the terms and how are they defined? -- The selection on making slip ends with a definition of the term slip. Previously, in the listing of the equipment necessary for carrying out this process, the students should have noted the definition of clean container. In "A Secret Code," Pig Latin is defined, first only as a secret language, and then in the whole article, which is actually an expanded definition of the term. The term vowel is also defined for the student. The selection on making paper begins with a definition of the papyrus plant.

3. Besides introducing the subject and defining terms, the writer has included other material in each explanation before he begins to explain the process? What is it? -- In each explanation the material and equipment necessary for carrying out the process are always included: the collar and lead in training the puppy; clay flour, clean container, water in making slip; etc.

6. What is the author's purpose in each of these selections? What test would you apply to any explanation of this kind to judge its effectiveness? -- In the first three selections the author's purpose is to teach someone else so that he can actually follow the instructions and carry out the process described. In the last selection, on making paper, the author describes how something is done so that his reader can understand the steps in the process, even though he cannot actually make paper. The exercise on this selection is intended to point up the use of the second person in the first three selections. The selection also serves as a bridge to Lesson 3 where the description of a process is used to prove a point.

COMMENTS ON ASSIGNMENT FOR SPEAKING

In this assignment, students are given a list of suggestions for speeches describing a process. They should be allowed to use any visual aid that will be useful in the speech, and their directions therefore include some reminders of the proper management of objects or diagrams so that the audience can see them.

As in all speaking assignments, the time available for hearing speeches poses problems in large classes. Also, students may tire of listening to too many speeches of the same type. Since speaking assignments are included in later units, a wise procedure may be to assign only part of the class to prepare this assignment and ask the rest to evaluate and comment. Every student should make some prepared speeches during the term, but not necessarily every speech in all units. The assignments may be distributed. This lesson affords an opportunity to help students with the important principles of describing a process and shows them some valuable procedures in handling visual aids.

The directions for preparing the speech suggest that students make a brief clear outline, or possibly a list of key words, and memorize it. Students should be discouraged from writing out a speech in full and memorizing it. Only highly skilled speakers can deliver a memorized speech

as if it were spontaneous, and a speech that sounds memorized immediately irritates an audience. A much better procedure for the student is to practice aloud, with a listener if possible. If the entire class is preparing the assignment, an effective method of insuring oral practice is to allow time for it in the class hour--after the students have planned their talks and prepared their outlines. The students may all practice at one time; if they stand around the sides of the room at about arm's length from each other, everyone can practice aloud at once without having to worry about how he sounds to the others -- theywill be talking too. Speeches can be timed by the teacher; if a starting signal is used to let the students begin all at the same time, overtime speakers will know at once that they are exceeding the limit, for everyone else will have finished.

Before the first speeches of the year, students can profit from be ing reminded of a few fundamentals of good speaking. They must be audible, even at the back of the room, and they will be more effective if they remember to get into position before they begin to speak, and conclude the speech before they start to move away at the end. If the speaker can look at the class and talk directly to them, the speech is likely to be more effective than if he stares out the window or fixes his gaze above the heads of the audience. Members of the class can make speaking easier for the speaker if they give the speech their full attention. Asking them to be prepared to comment afterward may stimulate them to listen more carefully. The directions to students suggest a check list for preparing the talk which the class may also use in evaluating. Evaluations should call attention to the good points of the speeches as well as to weaknesses.

ASSIGNMENT FOR WRITING

The writing assignment grows out of the speaking assignment and should present no difficulties.

Lesson 3

Double Exposure

In this lesson, students are asked to study two models. One model is similar to those in Lesson 2 in that the writer expects the reader to carry out the process. In the other model, the writer proves a point by explaining how something is or was done. Discussion of the questions following the models should enable students to see that in each case the author's purpose has affected the choice of subject and the point of view.

COMMENTS ON THE QUESTIONS FOR STUDY

Students should not have any difficulty in discovering that in the first passages the author is trying to make the point that he states in his first two sentences. They should also recognize easily that in the second passage the author is trying to explain how to make a willow bed so that his reader will have sufficient knowledge to construct one if he so desires. Question 5 can probably be handled best by having the students consult the dictionary to find definitions of the terms.

COMMENTS ON ASSIGNMENT FOR WRITING

The students should have no difficulty in interpreting this assignment or in understanding that, for this purpose, the third person would be the most appropriate.

Lesson 4

A Lively Process

In this lesson the process exists within the larger framework of a piece of literature, a selection in which Durrell is describing the life processes of the penguin. This selection has been chosen because the close observation and effective prose style deserve careful study. The selection may also serve to turn the attention of students toward processes observable in nature and make them aware that these too are interesting and suitable subjects for writing.

COMMENT ON QUESTIONS FOR STUDY

1. What is the purpose of the first four paragraphs in this selection? --The first four paragraphs serve as an introduction to the heart of the matter discussed in the greater part of the selection. It would be a mistake, however, to answer the question so simply without taking some time to discuss with the class the nature of the introduction in this particular passage and what it accomplishes in establishing the writer-reader relationship. The first paragraph brings the reader to the crest of a slope where he may look down upon the entire terrain occupied by the penguin colony. From this vantage point, he sees the panorama of the whole area: the scrub country immediately below; the vast desert beyond, pockmarked with nesting burrows; the crescent-shaped ridge of sand dunes separating the desert from the sea; the constant movement of the penguins "stretching to the furthermost horizon where they twinkle black and white in the heat haze." Having taken in the broad and distant view from the top of the ridge, the reader is then carried via the "Land-Rover" through the scrub and into the nesting area where the penguins are observed at closer range. From the close observation of the individual penguins, the author again broadens his scope to take in the movement of the whole colony and to discover a pattern in the constant movement. The discovery of this pattern now prepares the reader for the detailed account that follows.

2. What is the writer's attitude toward the penguins and their struggle to feed their young? Can you find a single sentence in which he states his attitude? -- In paragraph 4 Durrell clearly states his attitude: "This constant trek to and fro to the sea occupied a large portion of the penguins' day, and it was such a tremendous feat that it deserves to be described in detail."

3. On the trip to the ocean the penguins traveled through five areas. What were these areas? What problems did each area present? -- The five areas are the penguin city (nesting burrows), the desert, the sand dunes, the scrub land, and the beach. The special difficulties of each area should not be hard for students to identify. After picking their way around the nesting burrows, the penguins faced the dried, cracked surface of the desert, which the sun rendered uncomfortably hot for penguin feet.

On the next leg of their journey, up the sand dunes, the steep gradient and "the fine, loose shifting" sand eventually reduced them to traveling on their bellies. The slide down the other side was easy enough, and the short stretch of scrub land presented no real difficulties. One last problem, however, was the pebbles of the beach that continually threatened their balance.

COMMENTS ON EXERCISES

EXERCISE 1

Durrell has described the setting of each of the five areas with succinct adjectives, nouns, and concise, vivid metaphors. The first question specifically asks students to find descriptive adjectives and should pose no problem: such adjectives as sun-cracked , crescent-shaped, encircling, and pock-marked in paragraph 2, as well as numerous color adjectives, are typical. Scenery is described particularly in paragraphs 2, 5, 6, and 7. Students may discover that description is frequently embedded in nouns also, though the questions mention only adjectives. Nouns like scrub, desert, craters, and pebbles are part of the description.

Comparisons, many of them figurative, help the description of scenery in each part. The comparison to the surface of the moon (paragraph 2), burrows to a patchwork (5), the desert to a jigsaw puzzle (5), the dunes to the Himalayan range (5) are typical. Some students may see that many of the adjectives are actually brief metaphors--pock-marked, knife-edge top, and encircling arm.

EXERCISE 2

Students are asked to find ten adjectives that describe adult penguins, then ten that describe the babies. Writing the adjectives in one column and the nouns modified in another should emphasize the power of adjectives in description.

In part 3 the students are directed to the use of comparison and are asked to find five examples of the comparison of penguins to people. Typical examples are the comparison to pygmy head waiters (2), to debutantes (3), to sentries (4), to football players (8), to airplane passengers (11).

They may also want to explore comparisons to objects or animals--the donkey-like bray, for example, or the popping up like corks.

EXERCISE 3

If you wish to have the students write the first part of this exercise, it might be wise to have them write only the first two or three words and

the last few words of the sentence in which the structure is found, and record after each example the number of the paragraph.

In the second part of this exercise students are asked to find words and phrases describing the activities of the penguins and appealing to another sense than that of sight. Some youngsters will undoubtedly find such references to the sense of sound as these:

> "As a background to the continuous whispering of the wind was the constant peeting of the youngsters, and the prolonged donkey-like bray of the adults, standing up stiff and straight, flippers spread wide, beaks pointing at the blue sky as they brayed joyfully and exultingly." (paragraph 4)
>
> ". . . lay there panting. . ." (paragraph 6)
>
> ". . . sea, blue, glittering, lisping seductively on the shore. . ." (paragraph 7)
>
> ". . . uttering shrill wheezing cries. . ." (paragraph 9)
>
> ". . . stretching up their beaks and clattering them against the adult's . . ." (paragraph 9)

A few youngsters may discover that there are references to the sense of touch:

> "The sand in this area would, quite early in the day, get so hot that it was painful to touch. . ." (paragraph 5)
>
> "There was the sea, blue, glittering, lisping seductively on the shore, and to get to it they had to drag their tired bodies over the stony beach, where the pebbles scrunched and wobbled under their feet, throwing them off balance. But at last it was over, and they ran the last few feet to the edge of the waves in a curious crouching position, then suddenly straightened up and plunged into the cool water." (paragraph 7)

EXERCISE FOR WRITING

The Exercise for Writing has been included as a sort of warm-up for the more extensive writing assignment immediately following.

Lesson 5

A New Slant

In previous lessons the student has acquired some understanding of how to develop a serious process paper and how to use the explanation of a process to prove a point; in this lesson he will discover that another element can be introduced into process writing: humor. In each of the two models, part of the author's design is to invite the reader's attention with a humorous account of a process, the entire account then becoming a subtle commentary on life. Some of the humor in "So You're Going to Build an Ocean Liner" comes from using the format of a practical process paper to describe a step-by-step operation that soon begins to look absurd. In the mind of the reader the absurdity shortly attaches itself to people who habitually try to explain things they don't understand. In the second model, "Father Sews on a Button," Clarence Day shows how even a simple process can become overwhelming to a novice.

In answering the last question, the students will probably say that the author's purpose is to entertain. They will doubtless see the absurdity of writing out instructions for building an ocean liner styled after the Do-It-Yourself books. It may take some additional discussion to bring out the idea that the author is using an account of a process to make a point of his own: that some people have an answer for everything.

Father Sews on a Button

COMMENT ON QUESTIONS FOR STUDY

1. What do you learn about Father as a person? --Father is an extremely impatient man. His impatience is revealed in almost everything he does: in his way of putting on a shirt, in his insistence on immediate attention to his wants, even in his manner of sewing. The comparison in paragraph 8 to a commander "who wished to deal with trained troops" carries on an analogy begun earlier in paragraph 2 in the statement that "he hated any evidence of weakness." In paragraph 3 another suggestion of the commanding officer occurs in the statement, "The speed with which he dressed seemed to discourage his buttons and make them desert Father's service." The reference to a "disloyal button" in paragraph 4 also carries out the analogy.

2. What do you learn about Mother? -- Father apparently had some grounds for his impatience with Mother's failure to sew on his buttons and mend his stockings promptly, since it is clear that she "hated sewing" and procrastinated in performing this wifely chore. For the most part, she was apparently loving and accepting in her relationship with Father. She was upset by Father's tirades, but not cowed by them as Day makes obvious: "She stood watching him hypnotized and appalled, itching to sew it on herself, and they talked at each other with vehemence." (Perhaps you should call attention to the word vehemence.)

Lesson 6

A Matter of Opinion

This lesson calls attention to the fact that if a judgment word is included in the statement, a definition of the term must become a part of the expansion, or development of the statement.

The five pairs of statements serve to introduce the idea. The exercise should easily make the point that words such as best, because they mean different things to different people, must always be defined in context. Some students may point out that each questioner should have included his own definition of best in the question he asked the guide. Possibly seasoned travelers have indeed learned by experience to word their requests carefully in order to elicit a satisfactory response, but the average tourist may not be so exact in the phrasing of requests. The careless questioners in this case were fortunate to have an alert and thoughtful listener on the receiving end of the communication.

The exercises and the discussion questions should have prepared the student for his next writing assignment, "How to Be a good Paperboy." The student is asked to take a point of view— either that of the subscriber or of the paperboy himself. A paperboy may feel that good means financially successful, while a householder would be more likely to equate good with dependable. Exploration of the idea will probably reveal, however, that the behavior of the paperboy required to support either of the two points of view would be similar. In presenting the assignment and in having the resulting compositions read in class, it would be well to have the students recognize that an adequate discussion of "How to Be a Good Paperboy" is in itself a definition and in each case presents the writer's view of what a "good" paperboy is.